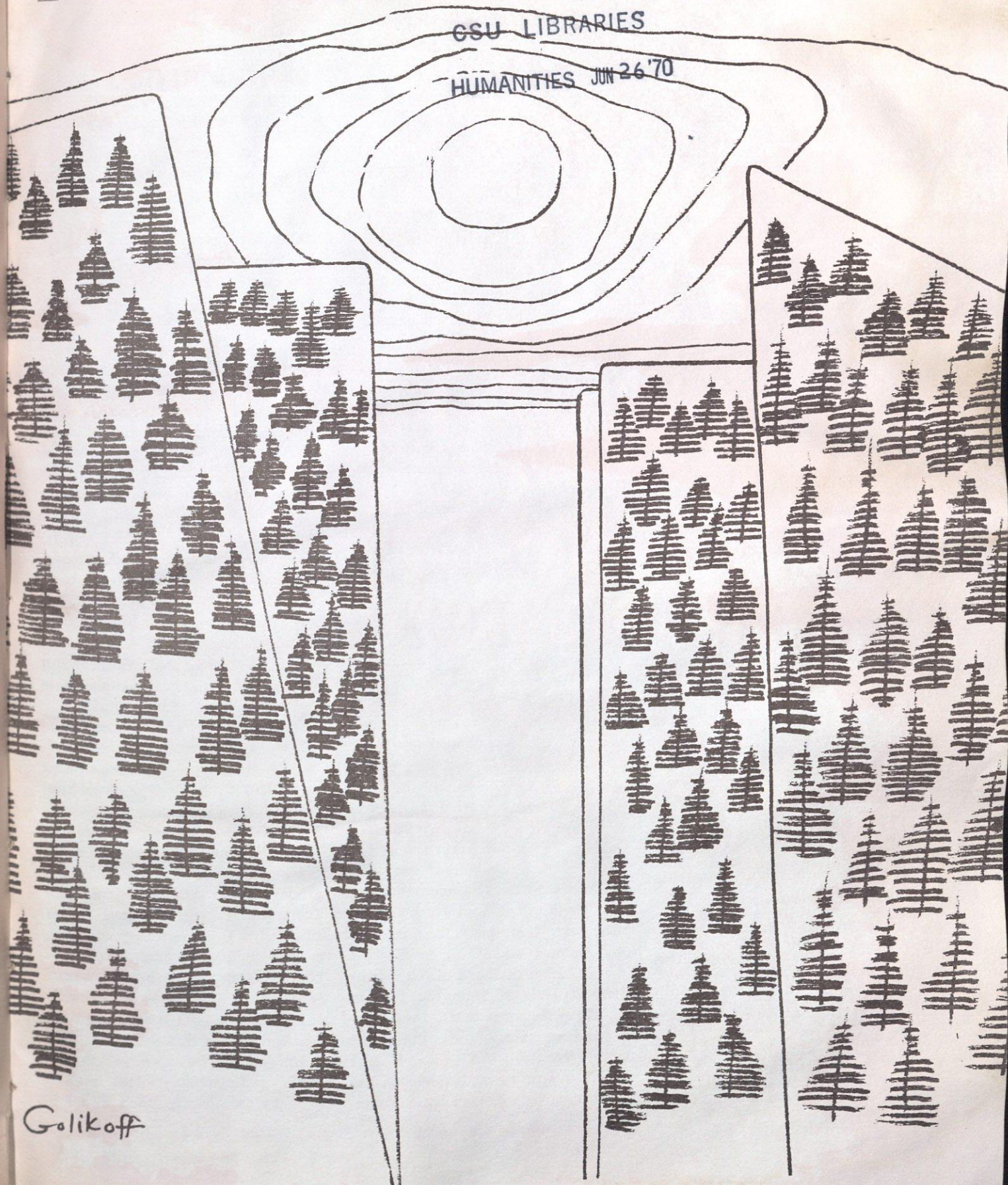


The HARPSIGHORD

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Golikoff

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FEBRUARY MARCH APRIL 1969

HARPSICHORD

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THE COVER

Art Director Ed Golikoff has created a contemporary drawing for this issue's cover. It prepares the reader for the excellent article by Bjarne B. Dahl featuring an unusual Swedish instrument in "Harpsichord of Note."

When asked to interpret his drawing, Golikoff replied: "I wanted a nocturne-combine of night-sun, day-moon to evoke the mood of the Scandinavian landscape where moonlight and sunlight carve solidly into the snow covered canyons and fjords, creating a monotone of whites with very little discernable shadow. The scene might be called 'the pines of Sweden' with the rings around the moon-sun aurora echoing the cross-cut section of the timbers Scandinavia has nurtured as its most famous export. It recalls the moons of the Scandinavian artist, Eduard Munch. And it is of these forests that Broman's Harpsichord is made."

GO FOR BAROQUE

by Hal Haney



This issue of "The Harpsichord" marks the beginning of our second year. And what an issue it is! We have so many special features and announcements that both Hugh Boyle and Hugh O'Meagher have postponed their columns until our next issue!

Our "Harpsichord of Note" is by Bjarne B. Dahl of Sunnyvale, California and is the most detailed and comprehensive harpsichord article we have ever published. This six-page feature presents never-before-published information on Johannes Broman's un-

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SYMPATHETIC VIBRATIONS

DILEMMA ITALIAN STYLE

by Wallace Zuckermann



Last issue's column was devoted to two sadly neglected instruments of the past, the "Geigenwerk" and the "Tangent-enflugel". This time I would like to describe the joys and terrors of an actual restoration which I am currently working on.

Not long ago a fancy antique dealer called me to say he had an old Italian harpsichord in good condition and would I restore it? Now, I get many calls like this, and usually the old harpsichord ends up being a square piano, a melodeon, an old "giraffe" piano or a Victorian grand. Since antique dealers are notorious for knowing little about their merchandise, I expected the worst — like the crude home-made early 20th Century 3-octave imitation virginal which another antique dealer recently explained to me was 17th or 18th Century.

This one, however, turned out to be the real thing at first glance. It was an Italian 2 x 8' outer and inner case. This is the one type of old harpsichord which is for some reason more likely to turn up in this country than any other type. The outer case was black and gold Chinoiserie (fairly crudely done) and the inner case (complete in itself like most Italians of that type) was very long and slender with a graceful curve. The soundboard looked genuine but was crudely decorated with birds and flowers. It had recently been restrung, and except for the fact that the strings were a fifth low in pitch, it seemed an easy job — just playing with the two sets of jacks and tune to pitch. If I had

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DESTRUCTION BY FIRE OF MESSERS. KIRKMAN'S PIANOFORTE MANUFACTORY



ACKNOWLEDGEMENTS

The International Society of Harpsichord Builders is proud to give special recognition to the following Contributing Members whose interest and generosity aid materially in the development and preservation of the instruments and music of the baroque period and assists in furthering the various projects and programs of the Society.

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"We regret to have to record the almost total destruction by fire, on the morning of Wednesday week, of the extensive pianoforte manufactory of Messers. Kirkman & Son, situated in Dufour's Place, Broadstreet, Golden Square; together with nine houses and a chapel.

"The firm of Messer's Kirkman is one of the oldest in the trade, having been originally harpsichord makers, and is coeval with the first introduction of that instrument into this country; and from that time to the present has taken a leading part with other eminent firms in the manufacture and improvement of piano fortes.

"An immense number of piano forte of every description finished, or in progress, have been totally destroyed. But what is more to be regretted, is the destruction of some musical relics and curiosities connected with the progress of the art. Among these was a curious clavichord, once belonging to the great G. F. Handel, and from which the idea of making the square piano forte was originally

taken.

"Here, also, was the harp used by the Court Bard of Charles II, the head beautifully carved by Grinling Gibbons; a small japanned harpsichord by Andreas Ruckers of Antwerp, made in the year 1634 — the sounding board and inside of the top beautifully and elaborately painted with flowers and cupids; and once used by his Majesty George III.

"Another of the lost relics was the celebrated harpsichord formerly the property of Joah Bates, who for many years conducted the Antient Concerts; together with a large harpsichord fitted with curious German pedals, made for Mr. Greatorex who succeeded Mr. Bates as director of the Antient Concerts."

Your Editor found the above newspaper clipping pasted in a yellowing, undated and unidentified scrapbook buried deep in the archives of the Special Collection Section of the New York Public Library Music Research Division within the Library

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INTERVIEW

with **Fernando Valenti**
Harpsichordist



Sometimes the events during, or leading up to an interview, tell as much about the man as the interview itself. The current interview is a case in point.

I was in New York when I learned that Fernando Valenti was in town and might be available for an interview. So I called him from my hotel room near the Metropolitan Opera. The phone rang only once before a strong, pleasant voice answered, I introduced myself and asked if we could arrange for an interview.

"When do you want to see me?", he asked.

"I will be here two days", I replied. "Would you be free either today or tomorrow?"

"Well, I'm leaving to go north this evening, but I might be able to schedule you before I go. Where do you want to meet me?"

"Wherever it would be most con-

venient for you. I would be happy to come by your hotel."

"Where are you now?"

"I have a room on the West side, across from Lincoln Center."

"Well, I'm cross town in the East 70's. Don't you have any ideas?"

"I don't know New York too well, but I'll be happy to meet you wherever you suggest. I can take a cab without difficulty."

"How about the Metropolitan? Is that too far for you?"

"Not at all. I'm very close."

"Then let's make it today at 4 p.m. I'll meet you on the steps of the Metropolitan."

"Do you mean inside? There are no steps outside the Metropolitan Opera."

"Not the Opera. The Museum on 5th Avenue. I will be wearing a light colored rain coat."

"I also have a light colored rain coat so it should be easy to recognize each other."

"Good. Four o'clock then. Good bye."

I hung up the telephone and looked out the window. It was a dull grey day and dark clouds seemed to be forming somewhere overhead since the light was getting dimmer by the minute.

It was about noon, so I hurried with other phone calls, picked up some yellow note paper and a ball point pen for the interview and walked out into a colorless New York day. I needed lunch and a quiet spot where I could outline the interview questions. I picked the Tavern on the Green at Central Park West and 67th. It's a little gem of Tudor architecture tucked in among the trees and shrubs of Central Park. From its mullioned windows of diamond-leaded glass, I could look out at the empty bridal path and across wide rolling meadows of Central Park, that stretched out toward the back of the Metropolitan Museum where I would soon meet Fernando Valenti. What an ideal setting to prepare me for a quiet conversation about harpsichords.

The setting was ideal, but it hardly prepared me for the events which were to follow.

At 3:45 I arrived at the Metropolitan and climbed the wide stairs that sweep up from Fifth Avenue to the base of a gigantic Greek structure that sprawls for several blocks on either side of its impressive entrance. I positioned myself in the middle of the main door, between towering columns so I couldn't miss seeing anyone who approached or left the building. Now all I had to do was spot a man in a light colored rain-coat.

Much to my dismay the area was well populated with men wearing light raincoats. My unmoving position made it obvious that I was waiting for someone, and yet no one approached with an extended hand.

A chill wind came up which drove the other light raincoats into the building, only to reappear shortly because the museum was closing. An endless procession of cabs appeared (at the foot of the steps) into which climbed more light raincoats. The twenty-five foot high doors of the museum clanged shut behind me as the last of the cabs pulled out into the downtown flow of traffic on Fifth Avenue.

Just then, an expertly driven cab pulled up smartly to the curb, the front door opened, and the driver beckoned me. As I ran down the steps he opened the back door. I could see a dark form in the back seat.

I got in, the door closed, and the occupant, wearing a light rain coat turned to me and with machine gun speed said:

"Mr. Haney. Something has come up and I have discovered I must leave earlier than expected. I have some errands to do and if you wouldn't mind accompanying me, perhaps we could do the interview as we go."

"Fine. Let's go!"

"Driver, take a left whenever you can and go over to Third Avenue."

As the cab lurched out into traffic and rocked from lane to lane, I had my first glimpse of harpsichordist, Fernando Valenti.

Fourteen years ago Time Magazine described him as "... looking a little like a pudgy, scholarly Satan." To me, he appeared large, well developed with powerful hands and strong features framed by a determined jaw. He exuded warmth and friendliness like a man who has spent most of his life around happy people. I knew little about Valenti, the man, other than he was born in New York, made his debut as a pianist at the age of nine, studied with Jose Iturbi, and later, harpsichord, with Ralph Kirkpatrick. When in his twenties he was

selected to play at the Bach festival in Prades, France and later that summer he taught and played at the Institute in Aspen, Colorado. The following year he received an appointment as the first harpsichord instructor in the history of the Juilliard School of Music. By reading record jackets I knew he had started recording all 555 Scarlatti Sonatas and at my last count he had recorded 299 of these in 25 volumes for Westminster Records.

More than a decade ago he was stuck in the customs office in Peru when the officials insisted that he pay duty on his "piano". Whereupon he uncased his harpsichord, sat down, and kept 150 people spellbound for an hour with his playing. He didn't have to pay the duty.

As a younger man, he introduced the harpsichord to unsuspecting patrons of a night club called, "The Little Spot" by playing midnight recitals.

Now, I wanted to know more.

After satisfying himself that the driver had the instructions correct, Valenti turned to me.

"I'm meeting my friend, the guitarist Andrés Segovia, you've heard of Segovia, and we are driving North tonight. But we are leaving an hour earlier than planned and that compressed my schedule."

The cab turned off Fifth Avenue and headed for Third.

"I must get a six pack of coke because this will be a long drive and there are few stores along the way. I would hate to be caught short on a long trip without it."

Not knowing quite how to start an interview which is being held under somewhat unusual circumstances, I decided to simply start at the beginning.

"Mr. Valenti, how did you develop your interest in the harpsichord?"

"Well, the sincerest answer is always the most effective, and I started as I think so many of us start. I discovered that I liked to play Bach and Scarlatti better than Liszt. And so I played Bach and Scarlatti."

"It has been said that you play with such brilliance and fire that you

must be possessed by the Devil. What is your comment to that statement?"

"That statement is flattering and I accept it as graciously as I can. But with it, I also accept the sometimes intimated criticism that my playing should be more controlled. There is a force that I feel which carries me with it. It comes from the music. And I guess my Spanish blood starts going . . . you know . . . the bull fights and all that."

"Driver, there is a store that would have coke. Stop here, we will be right back!"

We hopped out of the cab and dodged cars as we crossed Third Avenue to a small delicatessen. (breathlessly) "What maker's harpsichord do you enjoy playing?"

We entered the delicatessen.

"Well now, there are so many harpsichords around the world that I play on anything. At one time I had to supply my own instrument to be assured of an instrument at all, but recently, colleges and universities have purchased fine instruments which I can use.

He turned to the clerk, "A six-pack of Pepsi Cola please. Oh yes, cans are fine."

Then back to me. "My own harpsichord is a Challis. It's a very durable instrument and has tremendous resistance on the road."

He paid for the coke and back we ran to the waiting cab through thickening traffic. The doors slammed shut, we headed North again.

"Do you enjoy playing an old instrument?"

"Well, that's hard to do because of the time element. Playing on modern instruments is about as much as I can handle. I do think it's a good idea to play on an old instrument from time to time. As an historical thing, it's fine, but probably more important than that, it keeps you from getting seduced by the beautiful new instruments which can do anything. It is a good thing not to get carried away by a contemporary instrument." Driver, you can stop here, it is only half a block away."

We got out and started walking West toward Central Park on one of those numbered streets which are lined by quietly elegant townhouses and clubs.

"What do you think about playing harpsichord music on the piano?"

"Here we are."

We turned into a greystone building fronted by a high iron fence and large ornate gate. A doorman greeted us with a courteous bow as he opened one of the two large double doors. It was dark inside but to the left a reception office could be seen through a rectangular opening in the wall. Valenti asked if there were any messages and was then approached by a tall distinguished gentleman who informed him that there were people upstairs waiting for him.

"Oh yes. Yes, tell them I'll only be a moment. Mr. Haney, the journalist is interviewing me for the paper."

He turned to me, "Come . . . we can finish in here."

He opened a large door and we entered a high ceilinged room furnished with comfortable leather chairs and couches. It was dimly lit and by this time it was almost dark outside. He offered me a can of Pepsi Cola which I declined. He opened a pop-top can for himself, and sat down.

"I think harpsichord music can be all right when played on the piano. The pianist need not be afraid provided he does not forget that he is playing harpsichord music. He must keep his eyes open. There is always a danger that the artist lets the instrument, the piano, take precedence over the music. And this can happen easily because of the mechanics of the instrument. You know, great long sustaining tones, crescendoes, and diminuendoes. These are just not possible on a harpsichord. If an artist keeps his eyes open, it should come over well. To play Bach well, it is not necessary to play the piano badly. The most unsuccessful Bach on the piano occurs when the artist tries to make the piano sound like a harpsichord, plink, plink, plink. This impression is unsuccessful.

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"Do you use finger exercises?"

"You mean mechanical exercises, scales and such?"

"Yes."

"Yes. I think it is very profitable. It is like a deposit in the bank. Playing scales never hurt anyone. I play scales and mechanicals before every performance. Of course, because of my experience, it doesn't take me very long any more but I do use them. Especially before a recital, recording session or something like that. Not only does it prepare my hands, but I am also able to check to see if the harpsichord has been properly prepared and ready. That is especially important when using a strange instrument.

"I believe pianists should try their hands at the harpsichord. It will deepen their knowledge of styles, even the notation of the music of early Mozart. And I believe they should have supervision. It's not necessary for them to become harpsichordists, but it will help them greatly."

"If you were asked to pass on some philosophy to our readers, some words of wisdom which would be valuable to them for years to come, what would that be?"

He stood up, walked over to a marble topped console table and placed his now empty pepsi-can down.

"You have given me a wonderful opportunity and I want to take advantage of it."

He paused for a long moment near a tall, narrow window which was now streaked with rain and he stared out at the dark foliage that moved against the window pane with the rising wind. Then he turned and spoke.

"It would be a thousand things. I think you should have a musical idea, then fight like hell to get it out of the instrument. Don't cater to the harpsichord. Don't pamper either it's advantages or disadvantages and, of course, each instrument has a lot of both. It can be right or wrong, but make the instrument play for you. Not the other way around. There will never be a harpsichord built which will be

perfect and there never has been such an instrument. We all must adapt to the conditions the instrument dictates but in the end, it is important to make the instrument play for you."

I stood up since it was obvious the time had come to depart and the interview was over. We walked out to the hall.

"I think your publication is a wonderful thing. It is bringing harpsichordists together. You know, for years harpsichordists have always been somewhat at odds with each other. I believe it is now time to get together. Your publication can do that.

"I really must go now. I don't want to keep Segovia waiting. He can be very emotional like me. I guess it's our Spanish blood. It's been a pleasure visiting with you. Good bye."

He dashed for the rear of the building where, in the darkness I thought I could see an elevator.

I turned still holding yellow paper notes and ball point pen in my hand, and walked toward the front doors. The doorman was gone, but the large doors opened easily revealing an empty and darkened rain splattered street.

I pulled up the collar of my raincoat and turned West toward the lights of Fifth Avenue where cabs and autos, bumper to bumper, headed into the heart of Manhattan.

As I hurried in the misting rain, I tried to gather the events of the past half hour into a logical pattern. I had met Fernando Valenti for a brief moment. I knew I had captured but a brief glimpse of a dynamic man and his philosophies. I knew that what I had seen and heard was no more representative of the complete man than this section of Fifth Avenue represented all of Manhattan. But it was all I had.

How could I convey my impressions of this man to the readers of *The Harpsichord*?

Right then and there. I decided I would 'tell it like it was!' With that decision made, I tucked my head deeper into my wet upturned coat collar and walked back to my hotel.

February March April 1969

The WELL-TUNED HARPSICORD

by Dr George Sargent

Part IV

Handing out tuning directions in print is not a rewarding task. The experienced tuner knows there is so much more in the way of helpful information that could be given, but he also knows that if all these extras—these “asides” — were included, the result would sound so incredibly complicated the reader would throw up his hands in horror. But those brave enough to tackle the simplified directions soon discover on their own, little tricks for checking their work and start to wonder why some mention of these tricks was not made in the first place.

In this article, I propose to give you some of the “asides” that could have been presented with the directions in the three previous articles of this series. Presuming that you have by now tried these tunings, and understand them, these “asides” will mean more to you than if they had complicated the original directions.

One invaluable device any tuner should use is a system of checks on the accuracy of his work. Frequently a note to be tuned can be related to more than one note that has already been established, so if you tune the note in question to *one* of the previously-established notes and then find that the note has the correct relation to *other* previously-established notes, you know that you have tuned correctly.

For example, when I discussed the Kirnberger tuning in the last article, I told you to tune C-E a pure third, and C-G-D and E-B-F sharp, pure fifths. Already there is an opportunity for two checks: are G-B and D-F sharp pure thirds? They should be, but if they are not the time has come to check your work before proceeding.

In the Meantone tuning I gave you two articles ago, there are any



number of checks. I suggested you set the temperament by fitting four somewhat-flat fifths within the pure third C-E, and then tune all other notes as pure thirds from the ones established. A way of establishing a check would be to set the temperament not once, but three times, as follows:

- (1) Tune C-E pure and fit four fifths — C-G-D-A-E — within this third.
- (2) Tune E-G sharp pure and fit four fifths — E-B-F sharp-C sharp-G sharp — within this third.
- (3) Temporarily tune A flat a pure third below the previously-established C, and fit four fifths — A flat-E flat-B flat-F-C — within this third. Now retune A flat to G sharp, a pure third above E.

You can now check your work by playing major thirds on C, D, E flat, E, F, G, A, and B flat. They should all be pure. If they are not, you have a basis for correcting some error that may have crept in.

There is no reason why the checks should be separated from the basic tuning procedure. For example, in Meantone Temperament, as you tune E-B, you can check B against the previously-established G (pure third); as you tune B-F sharp, you can check F sharp against the previously-established D (pure third); similarly, F

sharp-C sharp: check C sharp with A; C sharp-G sharp: check G sharp with E; F-C: check F with A; B flat-F: check B flat with D; E flat-B flat: check E flat with G.

The matter of checks is rather more difficult in Equal Temperament, since there are no pure intervals (other than the octave) in that tuning. One important check you can do is to play the chromatic scale in parallel major thirds to see whether there is a gradual increase in the beat rate as the thirds ascend (if the thirds are the same size, the beat rate should double with each octave), and whether adjacent thirds beat at approximately the same rate. You can do the same with the fifths. After all, there is no point in talking about Equal Temperament unless *all* the thirds and fifths are of equal size.

(Just yesterday a friend of mine boasted that he could tune Equal Temperament on a three-choir harpsichord in only twenty minutes, but he then expressed my innermost thoughts when he confessed that there (were always two or three keys that didn't sound quite right. *Equal Temperament*, indeed!)

I find setting the temperament of any system great fun, but I fear that I find tuning the octaves up and down from the established pitches a real “drag”. The same goes for tuning the other 8' choir and the 4' stop with the original choir. Yet here is a chance for further checks.

When you have one choir completely tuned, play a slow chromatic scale in three parallel octaves, listening for beats. This gives you a chance to hear four C's simultaneously, four C sharps simultaneously, four D's simultaneously, etc., and this will frequently expose errors in the tuning of the octaves. Once the other 8' and the 4' have been matched with the original choir, the same test can be applied to them, to make certain the matching is correct.

I have some miscellaneous observations I would like to share with you:

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A CASE FOR CONTEMPORARY MUSIC

by Michael Civiello



I.S.H.B. member, Michael Civiello is a composer, harpsichordist and assistant Professor of Music at Northern State College, Aberdeen, South Dakota where he teaches counterpoint, piano and harpsichord. He received his BA from Fresno State College, California in 1964 and taught both Junior and Senior High School at Orosi, California for two years. He received his MA from Teachers College, Columbia in 1967. His composition "Divertimento for Harpsichord in Five Movements" has been performed in recitals several times.

The following article was written in answer to many requests for information about contemporary harpsichord music.

Editor

Harold Schoenberg's mention of the passing of the baroque resurgence in the Allen Green interview which appeared in the No. 2 issue of THE HARPSICHORD, was interesting and provocative. I recall reading the same Schoenberg article, which I believe was in the *New York Times*, and feeling a little put out until I realized that some of the late baroque music (mainly Bach) had become tiresome from constant reiteration. Schoenberg's comment may bother some, but only those who cannot or will not play any other music might

take offense. All one has to do is look at a variety of programs to decide whether or not the baroque fad is passing.

The harpsichord, though, has expanded from the oneness of harpsichord-baroque-Bach to refreshing new idioms. Witness its use in jazz by Garner and Shifrin; in pop music by the Beatles and Welk; in TV, radio and movies. Even miscreant Muzak uses the harpsichord beneficially.

In our area the French baroque composers are certainly not overexposed, and some recitalists are programming early and middle baroque as well as classical and contemporary compositions. The contemporary composers offer works that need and ought to be part of one's repertoire. I am involved with contemporary music because of its spontaneity, immediacy, and that it stylistically is. With baroque and classical music I have to simulate these qualities and the fact that the music stylistically was, is an inherent problem that is not part of contemporary music problems.

Along this same line, last April Schoenberg was wondering when musicologists would move from the well researched baroque and classical periods to the romantic. That pretty well leaves us out, but it is needed and seems to be the future area of musicology.

When I first became interested in the harpsichord, I was aware of the late baroque composers and compositions but had heard nothing of contemporary works. Asking at music stores was fruitless until I began looking for myself. The following two lists of solo and ensemble contemporary works have accumulated from sources such as *Grove's*, *Schwann*, *New York Times*, record jackets and catalogs. As far as I can tell, some of the works are not available or even published so I have only graded those that I have in my library. The styles on the solo list range from neo-baroque (Edmunds, Suite) to 12-tone (Rochberg, Nach Bach) to neo-nauseous (Hovhaness, Bare November Day).

I definitely feel that if a person is not involved in some pursuit of

contemporary music, that person ought to re-evaluate his validity as a musician. I sincerely hope this list is investigated by harpsichordists because the music I know from it has been more than enjoyable and can be for others.

CONTEMPORARY HARPSICHORD SOLO MUSIC

- Baumgartner, *Miniatures*, (1965)
 Berger, *Bagatelles*, Intermezzo
 Brandstetter, *Partita*, (1958) AMP
 Castelnuovo-Tedesco, *English Suite*, (1962) Mills (Med.)
 Clementi, A. *Intavolatura*, (1963) AMP
 Cowell, *Prelude*
 Craxton, *Siciliano and Rigadon*, Oxford
 Delius, *Dance for Harpsichord*, (1919) Boosey and Hawkes (Med.)
 Dubois, P. M. *Partita*, AMP
 Edmunds, *Suite in G*, Peeters (Med.)
 Erb, *Sonata*
 Fricker, *Suite*, (1956) AMP
 George, *Banjo Serenade*, Oxford
 Haiff, *Three Bagatelles*
 Harrison, *Sonatas*
 Henze, *Six Absences*, (1961) AMP
 Henning, *Suite*, The Brown Study
 Henning, *Capriccio*, The Brown Study
 Hovhaness, *Bare November Day*, Peeters (Easy)
 Hovhaness, *Dark River and Distant Bell*, Peeters
 Howells, *Howells Clavichord*, (1951) Novello (For piano or clavichord)
 Howells, *Lamberts Clavichord*, Oxford
 Jacob, *The Frogs*, Oxford
 Jacob, *Suite from the Virginal*, Oxford
 Kochs, *Toccata*, (1949) Mercury (Med. dif.)
 Kraehenbuehl, *Toccata per Cembalo* (1955)
 Laks, *Suite Ancienne*, (1948)
 Laks, *Sonata Breve*
 Laks, *Ballade*, (1949)
 Langlais, *Suite*, (1949)
 Lessard, *Toccata in 4 movements*, Gen. Mus. Pub. Co. (Dif.)
 Martinu, *Sonata*, (1964) AMP
 Migot, *Two Preludes*
 McPhee, *Invention, Kinesis*
 Murrill, *Suite Francais*
 Orbon, *Partita*, (1966)
 Persichetti, *Sonata*, Elkan-Vogel
 Pinkham, *Partita*, Peeters (Dif.)
 Pittfield, *Toccata*, "The Birds," Oxford
 Powell, *Recitative and Toccata Percosa*, (1954)
 Rieti, *Sonata all'Antica*
 Rochberg, *Nach-Bach*, Presser (Dif.)
 Roussakis, *Sonata* (1966)
 Sauguet, *Suite Royale*, (1962)
 Schmitt, *Clavecin obtemperant* (Suite) (1945)
 Scott, *Events* (1967)
 Schmidt, *Toccata*, (1938)
 Szalowski, *Suite*, Augener
 Tcherpnin, *Suite Op. 100* (1966) Peeters (Dif.)
 Thomson, *Portrait of Nicolas Chate-lain*, Mercury
 Voormolen, *Suite de Clavecin*, Alsbach
 Wirth, *Sonatina*
 COLLECTION: *New Music for the Harpsichord*, Vol. 1, Distler, Bialis, Driessler, Hessenberg, Marx, Schaffer, Barenreiter (Med. dif.)

February March April 1969

CONTEMPORARY HARPSICHORD ENSEMBLE MUSIC

Barati, *4tet* w/fl.ob.db. Peeters
 Bate, *Concerto*
 Bovicchi, *Short Sonata* w/vn.
 Beck, *Concerto* w/stgs.
 Cage, *6 Melodies for vn. & Keyboard*, Peeters
 Carter, *Double Concerto* w/hrchd. & piano
 Carter *Sonata* w/fl.ob.vc. (1952)
 Craxton, *Siciliano & Rigadon* w/2 hrchds. Oxford
 DeFalla, *Concerto* w/fl.ob.cl.vn.vc. (1923-26) AMP
 Distler, *Concerto* w/stgs.
 Erb, *4tet*
 Escher, *Le Tombeau de Ravel* w/fl.ob. vn.va.vc. Peeters
 Evett, *Concerto* w/tr.stgs.perc. Peeters
 Flora, *Psallyte* w/guitar & fl. I.S.H.B. Library
 Fortner, *Concerto*
 Gardner, *Little Suite* in G w/fl. or rec. Oxford
 Henning, *Fantasia* w/vn. I.S.H.B. Library
 Hessenberg, *Concerto* w/stgs.
 Holler, *Concerto* w/ch. orch.
 Hovhaness, *4tet* No. 1, op.97 w/fl.ob.va. Peeters
 Jacob, *Sonatina* w/ob. Oxford
 Jacob Trio w/fl. (W/piccolo) & ob. Oxford
 Joubert, *Sonata A Cinque* op.43/rec. or fl. 2 vns. vc. Novello
 Langlais, *Concerto* (1949)
 Leight, *Concertino* w/stgs.
 Maler, *Concerto* w/ch. orch.
 Martin, *Petite Symphonie Concertante* w/piano & 2 st. orch.
 Martin, *Concerto* w/small ch. orch.
 Martinu, *Concerto* w/ch. orch.
 Mellers, *Eclogue* w/treble rec. vn. vc. & optional perc. Novello
 Mieg, *Concerto* (1954) AMP
 Milford, *Night Piece* w/2 hrchds.
 Milford, *Miniature Concerto* w/st. ens.
 Milhaud, *Concerto* w/stgs.
 Murrill, *Sonata* w/fl. or rec. Oxford
 Oertzen, *Concert Lyrique* AMP
 O'meagher, *Concerto* w/ perc. & orch.
 O'meagher, *Concerto Grosso* w/fl. & st. 4tet
 Petrassi, *Serenata* w/fl.va.cb. perc. MCA
 Petrassi, *Sonata de Campera* w/10 instruments MCA
 Pinkham, *Concertante* w/guitar, organ, perc. Peeters
 Pinkham, *Concerto* w/celeste Peeters
 Piston, *Sonata* w/vn. Boosey & Hawkes
 Poulenc, *Concerto Champetre*
 Puccini, D. *Concerto* in Bb
 Rieti, *Concertino* w/fl.va.vc. hp. Gen. Mus. Pub. Co.
 Rieti, *Concerto*
 Rieti, *Pastorale E Fughetta* w/fl.va. Gen. Mus. Pub. Co.
 Rieti, *Partita* w/fl.ob.st.4tet
 Roland-Manuel, *Suite in the Spanish Style* w/bssn.tr.ob.
 Rorem, *Lovers* w/ob.vc. perc. (1964)
 Rovics, *4tet* w/fl.ob.bssn.
 Rubbra, *Coeurs Desole* w/rec.
 Schmitt, *Trio* w/fl.cl. (1935)
 Scott, *Concerto* w/ch.orch.
 Stravinsky, *Septet*
 Takacs, *Partita* w/orch.
 Togni, *Aubade* w/fl.cl.vib.hp. MCA
 Trimble, *Petit Concert* w/tenor.vn.ob. Peeters
 Trimble, *4 Fragments from the Cant-*

urbury Tales w/sop.fl.cl. Peeters
 Weber, *Serenade* w/fl.ob.vc.
 Wordsworth, *Theme & var.* w/rec.
 Wordsworth, *Nocturn* w/vc. & piano (originally for viol dagamba and hrchd.)
 Zidelli, *Sonata* w/2 hrchds. I.S.H.B. Library

WHERE THE HARPSICHORDS ARE

Your editor's office has a large wall map and whenever a new membership application is received, we place a map pin on the town in which the member lives. New York, New Jersey, Chicago, Los Angeles and San Francisco have lots of pins (members) while other areas have very few. We find something of a special kinship to these distant people and thought you would like to know about them too.

Perhaps our most isolated member is Francis J. Zahler, 809 Montana, Louistown, Montana. While Louistown is not small (5,874) it is located in a sparsely populated section of the country. Francis' closest member-neighbor is in Moscow, Idaho, 375 miles west. His next closest member-neighbor is in Turtle Lake, N. Dakota, 431 miles to the east. Then comes a member in Laramie, Wyoming, 450 miles to the south.

The town nestles in a high mountain-surrounded park and is the trading center of the Judith Basin which had a gold rush in the 1880's and later became a prosperous cattle-ranching region. Wheat is now an important crop and the town boasts a petroleum refinery and, more important to us, harpsichord builder, Francis J. Zahler.

Francis is currently interested in Italian design and construction of harpsichords. He has completed a pentagonal spinet, the cabinet of which is constructed of $\frac{3}{4}$ " wood instead of $\frac{1}{8}$ ". He is now involved in a project in which he hopes to follow as closely as possible, the Italian system of brace work and $\frac{1}{8}$ " cabinet thickness in addition to scaling etc. When speaking of the Society he said "I am fortunate to be able to join. I wish I had known about it sooner."

You see, our map pins are really people!

DESTRUCTION BY FIRE

(Continued from page 3)

and Museum of Performing Arts at Lincoln Center.

The clipping attracted attention for several reasons. First, it mentioned a very famous harpsichord builder, Kirkman, whose harpsichords were very well received during the harpsichord era and are still in great demand to this very day.

(We prefer the spelling of Kirckman, however the news writer dropped the c.)

Secondly, the clipping mentioned the work of Grinling Gibbons, and while his name sounds like a smiling simian, he was an unusually talented wood carver and sculptor (1648-1721). He lived in England and worked for the famous Sir Christopher Wren. One of his principal works was a life-size bronze statue representing James II in the dress of a Roman Emperor. He executed the ornamental carving for the chapel at Windsor, the foliage and festoons in the choir of St. Pauls, and an immense quantity of ornamental work at Burleigh, Chatsworth and other great houses. In 1714 Gibbons was appointed master carver in wood to George I.

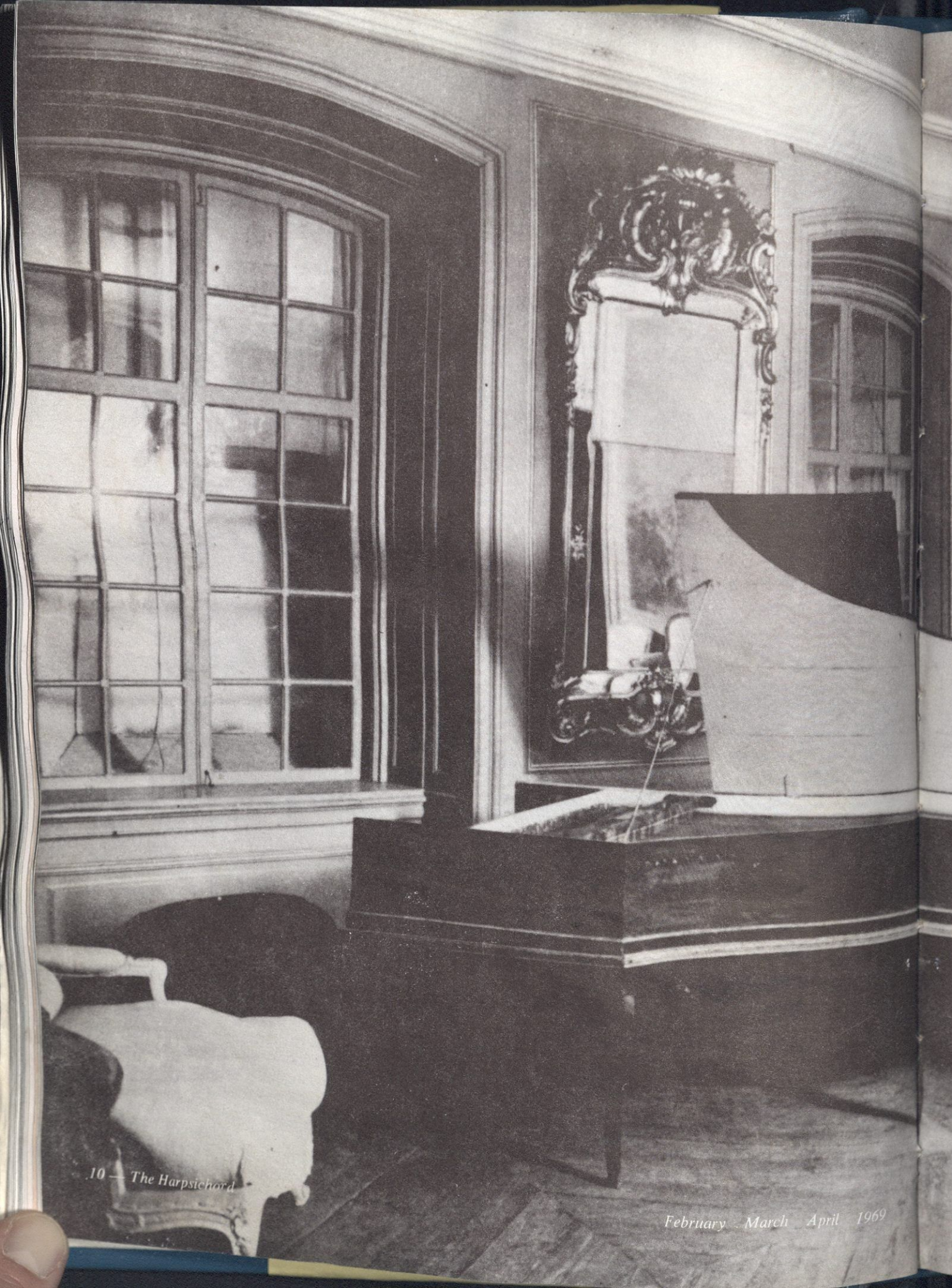
At times, Gibbons would display his talent and love for detail by carving flowers so delicately that these would tremble with the slightest breeze. Many considered this a complete waste of time (and perhaps it was) but today his works are worth a fortune.

And finally, the unknown clipping mentions the famous Antient Concerts started in London in 1776, and continued without a break until 1848. The Founders of the concerts were a group of aristocratic amateurs who were supported by all the best musicians of the period. From the intense interest taken in them by George III, the concerts acquired the secondary title "The Kings' Concerts" and this tradition of court patronage was maintained when the Prince Consort "directed" one of them in 1847 at which Mendelssohn was the soloist.

Since the TIMES of London has

(Continued on page 16)

The Harpsichord — 9



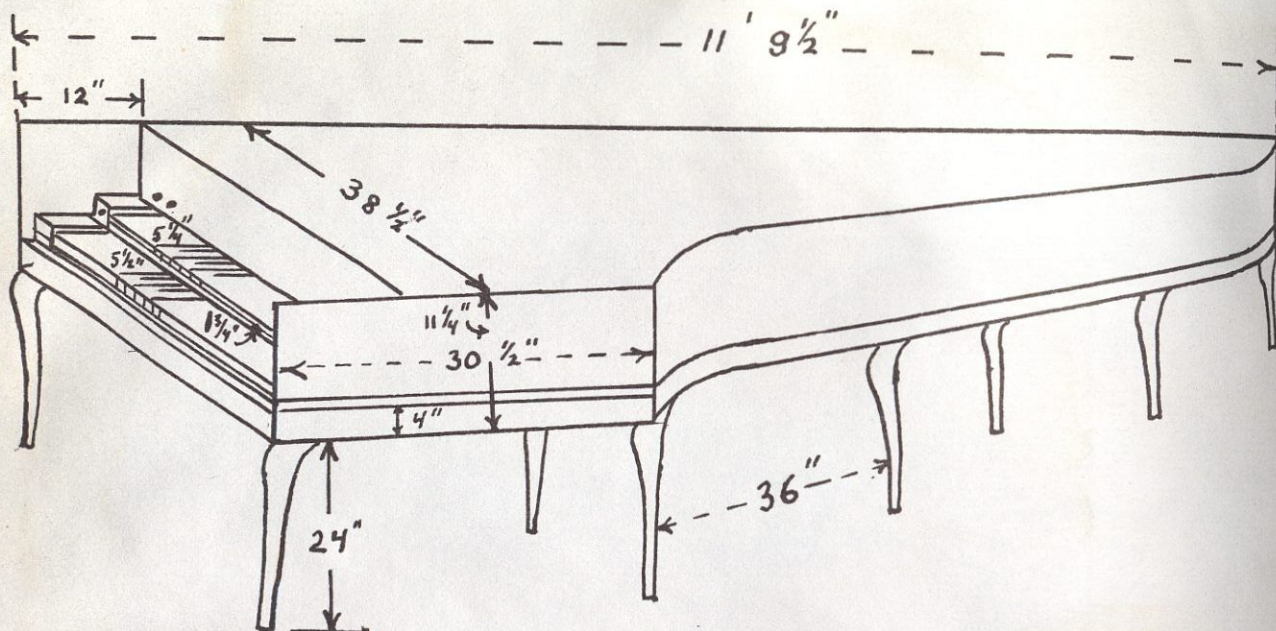


HARPSICHORD *of* NOTE

BY BJARNE DAHL

Donald Boalch in his book, "Makers of the Harpsichord & Clavichord 1440-1840" lists the Nordiska Museet in Stockholm as the repository of two surviving keyboard instruments built by Johannes Broman. One,

a clavichord, and the other a harpsichord. When I visited Stockholm in June 1967, I visited the museum. What I discovered was indeed a surprise! Here in a state of age and decay was perhaps the longest harpsichord ever



HARPSICHORD OF NOTE

CASE = $5/8$ " THICK

built! It is exactly 11' 9 1/2" long! I was given permission to examine this extraordinary instrument in as full a detail as was possible without taking it apart and I discovered some most unusual features; but first, a bit of history.

Nothing to date is known about the original owners of this instrument. On the 5th of June in 1897, the Nordiska Museet purchased this instrument from a stove-maker in Stockholm by the name of O. B. Sjöberg for the sum total of 60 Kroner. (This value today is roughly \$12.00! What the Kroner was worth in 1896-7 I guess to be a good bit more in purchasing power

than today.) No documentation accompanied the instrument.

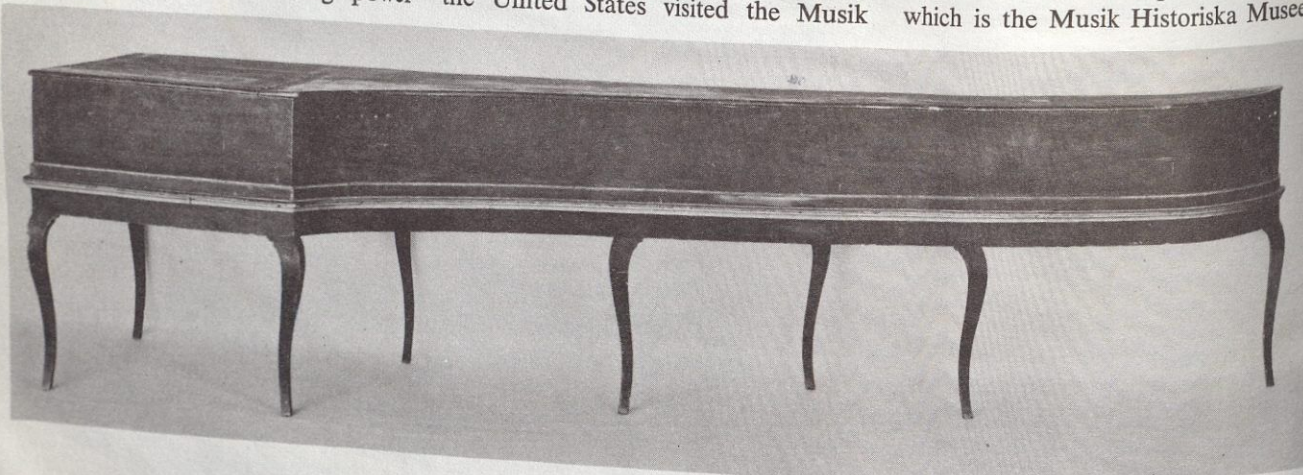
Broman is on record as having received a "Privilegium From The Musik Instrument Foreningen" in the year 1756 for the total of 400 "Riks Dalar" which in those days was a lot of money.

The only other information at present known about this extraordinary builder is that he died on Feb. 2 in 1772 at the age of 55. He had 3 sons at his death who were then 12, 16, and 19 years of age.

Broman has not been forgotten by his descendants. In 1967 a man from the United States visited the Musik

Historiska Museet (now the owner of the Broman Harpsichord) and consulted with Dr. Emsheimer who is the curator of this museum. This gentleman was named Broman and one of the purposes of his visit to Sweden was to investigate a legend related to him by his grandparents about an honored ancestor who was a very famous keyboard builder in Stockholm in the 18th century. Dr. Emsheimer of course showed the Broman harpsichord to the visitor and confirmed the visitor's story.

A few years ago this instrument was transferred to its present location which is the Musik Historiska Museet



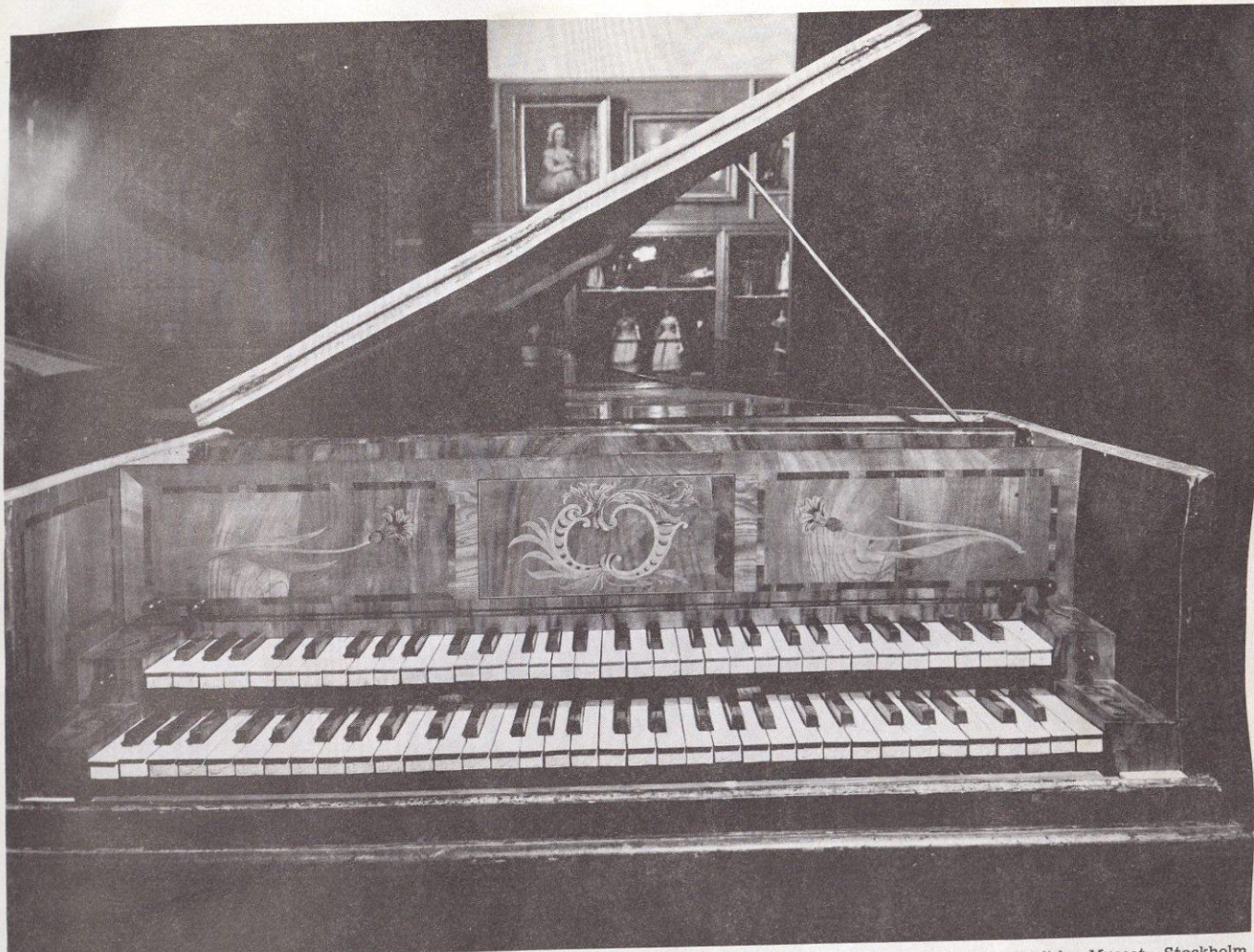


photo Nordiska Museet, Stockholm

Notice the beautiful keyboard surround made of veneered wood.

in Stockholm. This museum is adjacent to the Royal Palace and is a museum that maintains a high standard for the preservation of historical instruments. Most of the instruments are kept in playing condition and the qualified guest is welcome to play these.

The Broman Harpsichord was very much in a derelict condition and in 1931 an attempt to restore this instrument was made by an instrument maker in Stockholm by the name of J. C. Bergstrom. The restoration was badly performed and some of the details were changed like installing modern square-tipped tuning pins and completely freezing the lute (buff) slide and completely removing the felts etc. Someone also did a very stupid thing in installing huge lag-bolts along the bent sides of the case to secure the hitch-pin rail! This action has done

a lot of damage with the result that the instrument cannot be tuned without risking collapse of the hitch pin rail. At present only a few strings can be tuned and even this is not enough to get a good idea of the tone character of the instrument. The museum hopes to someday have the instrument carefully restored, however, more research must be done and of course, finances must be arranged. Basically this instrument is complete and no termite or bug damage is apparent.

Johannes Broman designed his instruments in basic accordance with concepts of the North German or Hamburg school. The registration scheme is similar to the Hass specifications and the double bent side is likewise of German origin. This instrument is delicate and graceful in appearance and the workmanship is

simple and superb. The leg style is French and the only decorative artwork present is the veneerwork on the keyboard surround, and keyboard proper.

The Broman Harpsichord is painted a dark blue on the casework exterior with a bit of white trim along the base of the case. The lid interior is painted white overall. There are eight legs in simple curved French style spaced 36" apart. The jack rail and keyboard surround is veneered and well decorated. On top of the jack-rail is an inscription in red script "Johannes Broman — Stockholm 1756". The instrument proper can be lifted from the leg stand for transportation.

This is a 2 manual instrument. The keyboard range is from F to F, 5 octaves of 61 keys in number for each keyboard. The natural keys are of

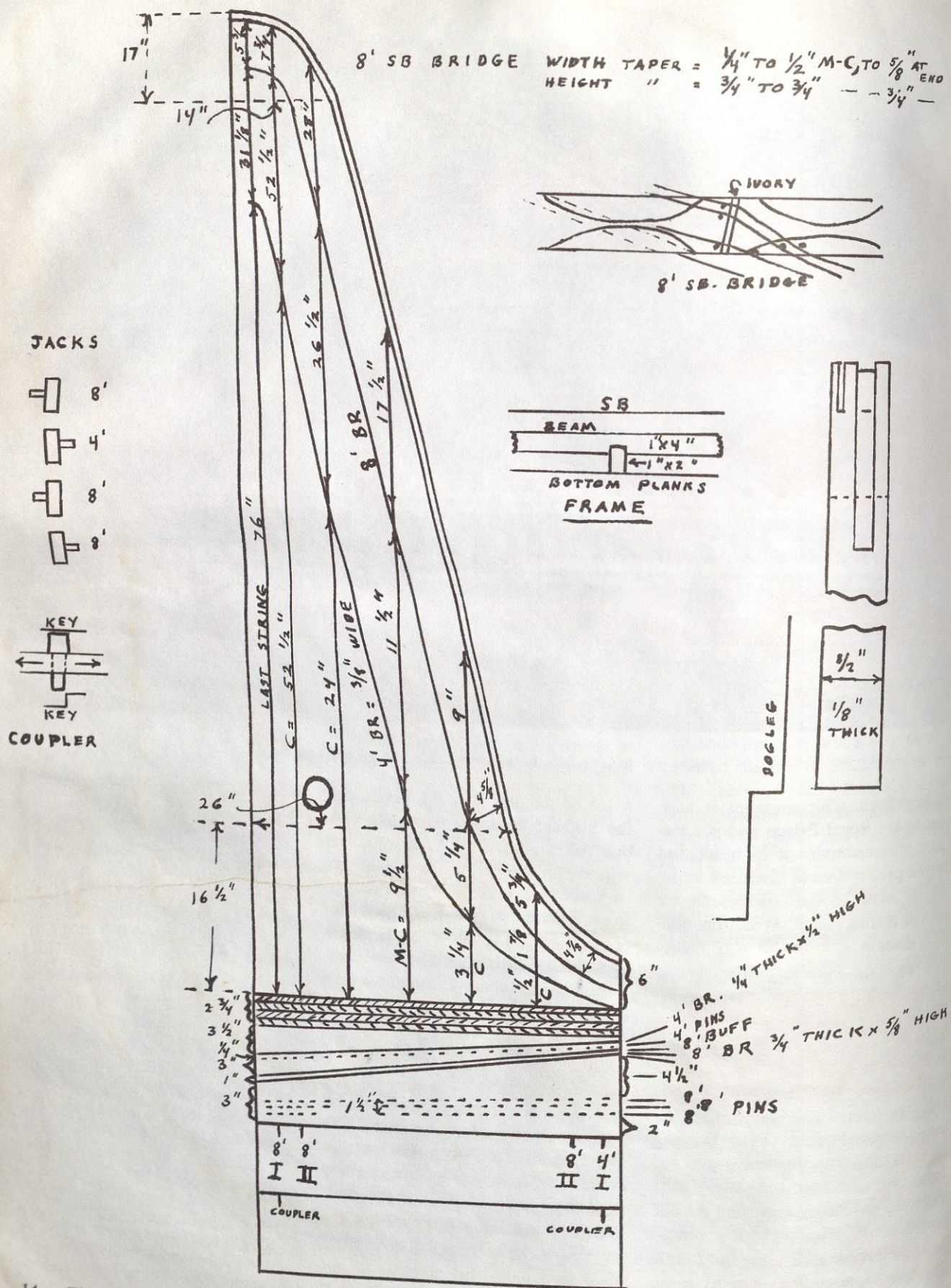




photo Nordiska Museet, Stockholm

This photograph was taken in 1931 before the restoration was begun. Notice keys and compare this with photo on page 13.

ivory with embossed paper fronts. The motif of these fronts is a delicate scroll with the name Johannes Broman embossed in the pattern. The key sharps are of tortoise shell of red and black color.

There are 4 sets of strings and 4 rows of jacks and one buff (lute) slide. The strings are all of straight steel and consist of 3 sets of 8' and one 4'. The jacks are of traditional 18th century design. They are made of pearwood and have hogsbristle tongue return springs and loose felt or cloth dampers. The plectra are of goose quill.

The lower manual operates 3 of the jack rows and the upper manual operates 2 rows. The 3rd jack row from the tail of the instrument is a dog leg row hence the above disposition. The buff is inactive but apparently worked upon both upper 8' strings. There is no nasal or (English lute). I had suspected that perhaps one set

of strings was originally 16'. If this were so and the lower manual 8' set up for 16' then the only possibility for a lower manual 8' would be that operated through the 3rd row which is doglegged. This does not seem practical because then the lower manual 8' would not be independent from the upper manual. The disposition of the Broman is basically a Hass specification and used extensively by the North German School.

The strangest feature of this instrument is that the 4' set of strings pass through the 8' bridge on the soundboard and hitch onto the 8' hitch rail along the bent side! The soundboard is of a wide grain spruce or pine laid diagonally from left to right. The thickness is $\frac{1}{8}$ " to $\frac{3}{16}$ ". There is a killer bar supporting the soundboard and ribs appear to exist. (I could only use a tiny mirror for inspection through the soundboard

hole.) A hole for a rose or decoration is in the soundboard however the decoration is missing.

Another interesting feature is in the unique way that the hand stops are mounted. There are 6 draw stops. These are placed within easy range of the keyboards. The jack stops are to the left and right of the upper manual and about 1" above the keyboard. The coupler is a divided system where either half of the upper manual can be coupled to the lower manual. The stops for the coupler are to the left and right of the lower manual in the cheek blocks of the upper manual. The coupler appears to be a "pin dog" set up. The upper manual is elevated above the lower by $1\frac{3}{4}$ ". The buff stop is operated directly by hand. The slides are of wood and the jacks pass through the top slide through a guide rail which is stationary. The frame is strut and consists of two 1" by 4" beams parallel to the spine. 4 cross supports of 1" by 2" pine run across the bottom boards at 90° angles to the bent side. These supports are mitered into the beams.

The accompanying photos and drawings will give more information.

Bjarne B. Dahl



photo Nordiska Museet, Stockholm

Notice the ugly iron bolts (lag-bolts) installed by a thoughtless "restorer".

GO FOR BAROQUE

(Continued from page 2)

usual harpsichord which measures nearly 12 feet long. Mr. Dahl's extensive knowledge of harpsichords and early keyboard instruments is apparent in this article. All of the excellent photographs used are reproduced through the kind cooperation of the NORDISKA MUSEET of Stockholm, Sweden. For students wanting to study the harpsichord in person, it is now located in the MUSIK HISTORISKA MUSEET, also in Stockholm, which is under the direction of Dr. Emsheimer. The revealing drawings were produced especially for the article by author Dahl. This is one of the special features which makes the current issue a real collectors item.

A new and exciting Society project this year is the publishing of *THE HARPSICHORD BLUE BOOK*, a "Who's Who" in the world of harpsichords. It will list all members of the Society, addresses, special interests, accomplishments and other valuable bits of information of interest to other members. Special forms are included with this issue which we hope all members will complete and return to Denver. With your help this directory will be the most complete publication of its type ever produced. This precedes our local chapter program which we hope to get underway later this year.

Last October, harpsichordist Igor Kipnis (who is one of our active members) wrote an excellent article about Wanda Landowska which appeared in *HiFi Stereo Review*. Both the Society and "The Harpsichord" were mentioned in the article which caused more than 85 people to write for in-

(Continued on page 20)

THE WELL-TUNED HARPSICHORD

(Continued from page 7)

If, in tuning a pure interval, you find it absolutely impossible to eliminate beats, ask yourself the following questions:

(1) Am I turning the right pin? If not, discover which note you were

16 — *The Harpsichord*

changing, and return it to the correct pitch.

(2) Are the beats I hear coming from a string that has a natural "vibrato", and not from the imperfection of the interval? Play the two notes separately to see which has the "vibrato", and tune the interval, distinguishing between the "vibrato" and the beats you are really looking for.

(3) Is another string, as yet untuned, sounding? This could be the result of an imperfectly-damped string vibrating in sympathy with the strings you are sounding, or a jack of another register (that is supposed to be off) brushing against a string of its choir.

Don't ever try to tune if there is any noise in the room or if you have just had a cocktail. The fine adjustments needed to establish a temperament and to get absolutely pure octaves and unisons require the maximum acuteness your ears can provide. I know that it is a temptation, as you approach the tuning chore, to turn on the air conditioner and mix a tall gin and tonic, but I assure you that you are wasting your time; you will have to do the whole job over again the next day.

In spring, tune at least once a week. The swelling of the wood will cause a considerable rise in pitch, with the danger of strings snapping. If you plan a spring vacation, tune the instrument flat before leaving; it will probably be at the correct pitch when you get back.

The clavichord is difficult to tune because of the soft sound. Don't yield to the natural solution of this problem, of leaning over to get your ear directly above the soundboard. Clavichord strings break much more readily (they must be thicker and tighter than harpsichord strings, to resist the pressure from the tangents), and the eye is a valuable organ. Instead, place your tape-recorder microphone on the soundboard, and listen to the results through headphones.

If any readers of *THE HARPSICHORD* have discovered tuning techniques that they would like to pass on

to other readers, I urge them to send these ideas to ISHB so that I can devote a future column to presenting and discussing them.

Dr. George Sargent
University of Pittsburgh

DESTRUCTION BY FIRE

(Continued from page 9)

occupied the premiere position among the British newspapers since 1785 (when, for two years, it was known as the *Daily Universal Register*) a letter from *THE HARPSICHORD* was dispatched to the Times Publishing Company Ltd., at Printing House Square in London which asked the library staff of that publication to check their files for further information on the "almost total destruction by fire" of the Kirkman Manufactory.

Less than four weeks later an interesting letter was received signed by J. Lonstree (sp.?) Librarian for The Times. It read as follows:

"In reply to your letter of November 8, we regret that we have been unable to find the date of the fire at Messrs. Kirkman's Soho piano factory.

"As the early indexes to *The Times* are difficult to search unless one has an approximate date to work on, we communicated with the City of Westminster and enlisted their aid, but although they searched their rating records they were unable to find any reference to a fire at the premises.

"The earliest record they have of Kirkman's at Dufour's Place is in 1848, and the premises were transferred to a Gregory J. Smith in 1879.

"We are afraid we have no other means of pursuing this matter, but if you should come across any further information we will make another search."

And there the story ends. But nevertheless, we have glimpsed, for a brief moment, into the past. Perhaps someday in the distant future, this sheet will be found as a yellowed clipping in an unidentified scrap book and another scholar will start another search.

February March April 1969

DILEMMA

(Continued from page 2)

been on my toes I should have expected disaster because the strings were uniformly slack, but I agreed to take it, and at a very low cost estimate.

The instrument was listed in Boalch — made by Baptista Carenomus Salodiensis in 1689 and last heard of in France in 1953. Well the first thing I did was to pull the strings up to pitch, but they wouldn't hold. Next I tried new strings, but these wouldn't hold either. Then I discovered that you could lower or raise the pitch just by holding one end of the instrument and lifting up the other. In other words, the bracing inside was peculiar or loose or gone entirely, since there seemed to be no stiffness to the instrument. What to do next?

Now I was in the soup. There was no easy way to proceed. One could add a new bottom, but that wouldn't add strength where it was needed, up near the hitchpins; and furthermore, the outer case was just the right size to take the inner case — there was no room for additions. One could open up the bottom, but in Italian harpsichords the whole bracing system is attached to the bottom so there was a danger of tearing the instrument apart. No, there was only one thing to do — soak out the soundboard and repair the inside from above. Soaking out a soundboard normally isn't such a big job — wet woolen strips are put all around and the moisture gets into the glue joints and loosens these until the board can be pried off. However, I was facing two difficulties — one was to preserve the painting on the soundboard, and the second, which I didn't know when I started, was that this board had been out and reglued as recently as 1956! Glue a dozen years old sticks a lot better than glue 300 years old.

Well, I masked the entire board with wax paper and masking tape and started soaking. It took almost a week until the board began to lift out. I used a scraper with a 90° angle to work

out the board section by section. Even so, some pieces split off, especially where ribs had been glued into liners. (They shouldn't have been.) When I had the board out, imagine my surprise to discover no bracing of any kind, shape or manner! And the case was only 3/16" to 1/4" thick and almost 9" high. Now I started theorizing how this had come about. Had it originally been built without braces? Almost impossible. The Italians had a rigid tradition for putting a lot of knees all around from inside to bottom and it is inconceivable that they would have omitted these. Had a subsequent "restorer" removed these? There were no marks or traces of knees or braces anywhere in the instrument. Had a later restorer salvaged the bridge, jacks, pinblock etc. and built the rest himself? Unlikely, since the wood of sides and bottom was almost unmistakably genuine.

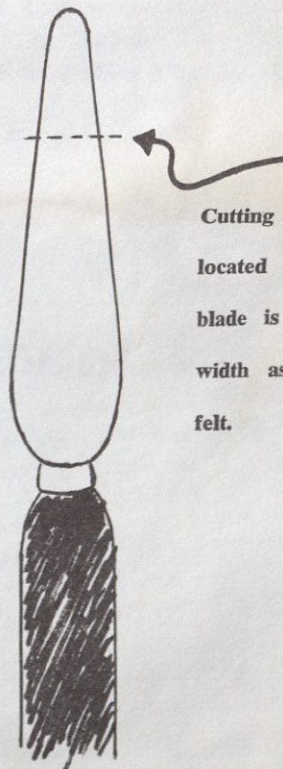
Two restorers left their mark. One was someone named Asseman who restored it in 1928 in Paris. Asseman is known as the chief voicer for Pleyel but he is said to know very little about harpsichords. A later restorer was von Kirschenwald who left his imprint on the underside of the soundboard with "Paris 1956". Well, von Kirschenwald evidently had the board out but did nothing about the knees. The previous man probably tickled up the voicing. I haven't solved the problem of the missing knees, but at least these are no longer missing. We put them in, Italian style (there is a picture in Russell's book) and I am about to glue the soundboard back. I've got real quill for the voicing job and expect quite a good sound. (The Italians have a very short scale, and the treble tends to sound rather dull, though.) This time I expect the strings to hold. Perhaps I'll report the final results in a future column. I've learned a number of things, and there are important conclusions to be drawn about rigid versus light case construction. Now, however, I must return to work or I won't be done even for next issue's column!

Wallace Zuckermann

HOME MADE TOOL SOLVES JACK BUILDING PROBLEM

By Wes Ellis

A fellow ISHaB (sounds like a sea captain from Moby Dick) member from Atlanta, Bill Shropshire, was in Mobile recently and called to tell me that he had built a Jack Jig (see Vol. I, No. 1) and how helpful it was to him in his labors. He came out to the house, looked over my harpsichord and got a few pointers that he felt would be helpful, most notable of which was the inserting of the damper felts into the jacks. He said that he and a friend in Atlanta agreed that one of the most tedious jobs was this business of putting in the felts. To me, it was obvious that the easiest way was to take an artist's pallet knife, cut it straight across the blade with tin snips at the point where the blade is the same width as the felt. File off the rough edges, fold the felt over the end and, using the Jack Jig, push the felts into place. I think Zuckermann suggests a pallet knife, but I don't think he says anything about cutting it off.



Cutting line is located where blade is same width as damper felt.

"WHO'S WHO" PLANNED FOR I.S.H.B. MEMBERS

Plans are now being made to publish the 1st International "Who's Who" related to harpsichordists, clavichordists, builders, composers, arrangers, designers, etc. The booklet will list the names and addresses of all members of the Harpsichord Society, plus a paragraph describing any special interests or important biographical material which may be helpful to other society members. The directory will be cross indexed so members may be located both by name and by city and state or country of residence.

This project will be quite a monumental undertaking and will require the help of all members. It is hoped that the directory will be available at no cost to all current members, or if a price is necessary, it will be limited only to the cost of paper and printing since all other work will be done by volunteers from the Society.

WE NEED YOUR HELP!

In order to have the best directory possible, we would like each member to return the enclosed form outline of your special interests, studies, etc. In some cases your main interest might be in the construction of historically accurate keyboard and

wind instruments. Or it might be playing early Baroque music with others. Perhaps composition is your main interest, or listening to tapes and recordings of others. If you are available for professional harpsichord recitals, this should be indicated. If you teach, or are a student looking for a teacher, other members will want to know this.

Perhaps you are among the fortunate few who have recorded commercially. Tell us the label so other members may purchase your recordings. If you have built several instruments which have been purchased by harpsichordists or clavichordists, this should be part of your "Who's Who" listing. If you have given recitals at schools, colleges or over the local radio or T.V. stations, this should be indicated.

The important thing is to write about you and your interests or accomplishments. And don't be shy about it. Many of us have a reticence about talking or writing about ourselves, but in this case it is important that we overcome that trait.


DIRECTORY TO BECOME PERMANENT RECORD

This "Who's Who will become

an important document for both current and future generations to refer to when interested in learning the names of people active in harpsichord and clavichord building, playing etc. Copies will be on deposit with the Library of Congress (as are all issues of *The Harpsichord*) as well as both public and private libraries in various parts of the country. How helpful it would be to students today, if similar directories had been published one hundred, two hundred or four hundred years ago. A few Guild Directories do exist, but nothing as comprehensive as this directory has ever been attempted.

The Who's Who editor will arrange your material in correct order for publication. Of course there is no charge for your listing. This is a service of your Society. But do send in the material for your listing. There may be someone just a few doors down the street with your same interests but if you are not mentioned in the directory, they may never learn of you.

All material should be sent to Who's Who, International Harpsichord Society, Box 9287, Denver, Colorado 80209.



Society Memberships Now Open

Harpsichord, clavichord and baroque music enthusiasts are invited to join the International Harpsichord Society which includes a years subscription to the journal, *THE HARPSICHORD*. Subscribing Membership dues are \$8 per annum. Other membership fees are noted under MEMBERSHIP INFORMATION on page 2. Send check or money order to International Harpsichord Society, P. O. Box 9287, Denver, Colorado 80209

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Harpsichord Maker

LETTERS

Dear Mr. Haney,

The enclosed subscription renewal expresses my feelings toward *THE HARPSICHORD*. The greater number of columns and features are consistently entertaining and enlightening. The regular columns of Wallace Zuckermann, and of Hugh Boyle have been especially pleasing. Dr. Sargent's fine series has been a small education in itself. While the interview with Lady Suzi Jeans was somewhat labored and tedious, the subsequent ones have been very good.

But, please, Mr. Haney — in the name of musicianship and common sanity, don't — repeat — DO NOT subject us to any more of the juvenile jibberings of one Hugh O'Meagher! I cannot conceive such maudlin maunders occupying the same pages with Zuckermann, Boyle and Sargent.

Admittedly, somewhere under the sludge there lie the remnants of two or three generally well-known facts: stock sheet arrangements are merely skeletal; "klavier" is sometimes spelled K-L-A-V-I-E-R; some people do *not* memorize music; Mona Lisa *doesn't* have a moustache. But the rest is absolutely nothing.

If, for instance, Mr. O'Meagher would take the time to consult a generally available musical source, such as Apel's *Harvard Dictionary*, rather than a language source like Langenscheidt's, he would discover that he has, as in other cases in his articles, wrongly maligned the unnamed author(s) of the unnamed book with his witless diatribe against their translation of WTC as Well-Tempered Clavichord. No one can dispute Langenscheidt's linguistic correctness, but if he would look in the aforementioned source (on p. 390, since Mr. O'Meagher revels in exactitude) he would learn that "... until about 1775, the term Klavier (usually spelled Clavier) was applied generically to denote either or both the harpsichord and the clavichord." So much for the veracity of

that Pure-Exalted-Spirit-Buster!

I don't know if Mr. O'Meagher's intent is to emanate caustic wit and biting sarcasm, but his plethora of quotation marks, ellipses, italics and parenthetical nausea comes across like the two a.m. rejects of a third-rate vaudeville gag-writer. I've never seen so much holier-than-thou prejudice and thinly-veiled egocentricity smeared across two so-called articles; beside which, he never saw fit to revise his manuscript up to at least a mediocre level of literacy.

As a person whose living is made primarily through the writing of music, one thought strikes me with a rather frightening jolt: if Mr. O'Meagher expresses his thoughts through the language of music with the same acumen he applies to his literary efforts, God save us!

So, please, Mr. Haney use the space for more construction articles and interviews. Spare us any more "vice squads" and "pure exalted spirits" from the uncertain pen of The Pipe-Line Boy.

Congratulations, also, on your Circulating Library. Keep up your fine efforts in behalf of those of us — professional musicians and others — who delight in building, maintaining, playing on, and perhaps even writing for the harpsichord.

Sincerely,
Robert W. Jones
Resident Composer
West Hartford Schools

Dear Mr. Haney,

I am sure you must think I'm a bit potty, what with a second letter and cheque within a week! This cheque, let me say, is for 1969 dues.

I'd like to comment on a few items in *The Harpsichord's* fourth number.

First of all, I could not agree more with Frau Ahlgrimm's feelings on the unmusical, dictatorial music director both in the record companies and concert halls. I believe the only answer to forceful protestations from these types (after a go at politely pointing up their errors) is to walk out. This tactic often has the desired

effect, especially when executed on short notice.

Secondly, concerning the clavichord's carrying power; when I was at Julliard in New York, I bought my clavichord (a double-strung Morley) to the school one day so that my fellows might gawk at it. On the way back to my apartment, a friend and I went into the large hall to the annex of the Riverside Church (for lunch!) This room is a city block long and probably 50' wide and 40' high, replete with acoustic tile ceiling, etc. We set the clavichord down on a table so that the sound was directed toward the back wall only a few feet from the instrument. I then hiked to the other end of the chamber, onto the stage and as far back as I could go. From that point I could plainly hear the clavichord being played by my friend.

To be sure, the room was completely still excepting the buzzing clavichord, but I was quite amazed that it had such power to carry. Moreover, I must relate that within 30 minutes when the place had filled up with people, I couldn't even hear it while playing!

Perhaps the true answer to playing the clavichord in a concert hall is to eliminate the audience.

Sincerely,
John T. Gotjen
Warren, Rhode Island

Dear Harpsichord Society:

How you put out such an interesting and striking magazine on what must be an agonizingly short budget is a source of wonder to me. Greetings and Salutations.

Laurence E. Tilley
Providence, Rhode Island

Gentlemen:

In the first installment of "The Well-Tuned Harpsichord", I suggested that intervals smaller than a perfect fourth are easy to tune on a harpsichord, but difficult to tune on a piano. I have received a most interesting letter from Mr. Owen Jorgensen, who is Piano Technician for the music department at Michigan State University, and a member of ISHB. He

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tells me that thirds and even seconds can, with practice, easily be tuned on the piano. Mr. Jorgensen frequently tunes his pianos in Meantone and Pythagorean temperaments, and plays recitals using these tunings. He prefers the piano over the harpsichord for these recitals because (1) the piano sound is more familiar to most concert goers, and (2) the piano is louder (after all, the harpsichord is a chamber instrument, not designed to fill a concert hall).

My impression that thirds are difficult to tune on a piano came from W. B. White's book, *Piano Tuning and Allied Arts*, in which an extremely awkward procedure is given for tuning Meantone Temperament, using only fifths and octaves instead of using the more obvious basic interval, the pure major third.

George Sargent
Allison Park, Pennsylvania

Dear Mr. Haney:

Many thanks for the issue of **THE HARPSICHORD**. (1.3)

I should like to subscribe to your journal regularly. Would you kindly let me have an invoice, so that I can make payment to you?

As I should like to have a complete set of **THE HARPSICHORD**, would you, if possible let me have copies of the first 2 issues as well as 1.4 and onwards? Thank you.

Donald H. Boalch
Oxford, England

Dear Sirs:

Enclosed find a check for \$3.40 for the first two issues of the Society's publication, **THE HARPSICHORD**, which your letter of November stated were available to Society members at \$1.70 each. I have just received the 4th issue and I'm even more assured that my membership fee was money well spent. Especially valuable was the article by S. R. Williams on Clavichord construction; building hints like this are very hard to come by. Keep up the good work; I look forward to receiving the issues to come.

Ronald L. Howard
Berkeley, California

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GO FOR BAROQUE

(Continued from page 16)

formation on membership. This has been a great help to your Society and we all owe Igor Kipnis a great debt of gratitude.

Speaking of Mr. Kipnis, he is featured in our Interview Series for the next issue. We think it is the most revealing and enjoyable interview we have ever done.

In the last issue I requested that Charter Members send in their renewal cards and dues. I neglected to mention that this was intended only for those Charter Members who had joined 12 months ago. Membership fees are due on the anniversary of joining, not on a calendar basis.

We have been receiving many requests for back issues of "The Harpsichord". These are available (while the supply lasts) to members for \$1.70 each including postage, packaging and handling.

We have just received some good news about your Art Director, Ed Gol-

ikoff. His latest piece of art, "Strata" a metal collage, was selected for hanging in the Metropolitan Exhibit at Schlier Gallery. The show received good reviews and Ed's "Strata" was singled out as deserving special attention. We're fortunate to have him on our staff.

We're also very proud of our Baroque Bazaar for this issue. We have more ads than any issue to date! New advertisers include Marshall Stone & Company, makers of pipe organ kits, Clavis Imports with a valuable catalogue of harpsichord, recorder and ensemble music and a special ad from Douglas Barclay, one of our earliest ISHB members (No. 19) for a beautiful rosewood harpsichord. In writing to our advertisers, be sure to mention "The Harpsichord". They appreciate it and it is of great help to the Society. When you can recommend the Baroque Bazaar to anyone you know who sells products or services which would be of interest to other members. Since we have no advertising salesman, your help is most important.

BAROQUE BAZAAR

Rates: 25c per word. 10 word minimum. Payment must accompany order. Box 9287, Denver, Colorado 80209.

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MUSIC:

CATALOGUE of Books and Music for Harpsichord, Recorder & Ensembles over 200 composers — 15 publishers 25c to Clavis Imports, P. O. Box 593, Bellaire, Texas 77401.

VOICING TOOL:

PRECISION VOICING KIT fits all harpsichords. 4 sturdy micro screwdrivers with hardened steel blades plus heat treated awl for changing spring tension. A must for the perfectionist. \$2 including postage. Production Associates, Box 9063, Denver, Colorado 80209

February March April 1969